

## PEDAGOGICAL PRINCIPLES IN THE SYSTEM OF PERSONALITY ARTISTIC CULTURE DEVELOPMENT

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**Abstract.** The article examines the diversity of pedagogical principles that are applied in the pedagogical system of art education. Speaking about the development of an individual artistic culture as the fundamental goal of the system, we mean the solution of a wide range of tasks. These are educational, training, and developmental tasks. Without reducing the importance of educational task successful solution, we still focus on the development of mechanisms that promote personal development. To this end, we attempted to highlight the pedagogical principles used in art education, which, in our opinion, are aimed at this problem solution. The application of principles in the course of the experiment aimed at student creativity development (imagery, educational process development, consistency and continuity, minimax, psychological comfort, creativity, chaotic learning, emotional state tracking, functional fullness, artistic empathy and likeness et al.), allowed to achieve significant results within the groups that participated in the experiment. They increased the attendance of classes in these student groups, the interest in the future profession, the understanding of the future designer profession content, as well as the specifics of their work after their study completion. It should be noted that the authority of teachers, who used creative principles of teaching, has increased significantly. The presence of positive performance factors confirms the need for pedagogical search and reasonable combination of both new and classical (traditional) pedagogical principles in the educational process.

**Key words:** The artistic culture of an individual, the pedagogical system of an individual artistic culture development, student-centered pedagogy, pedagogical principles, the principle of figurativeness, the principle of minimax, the principle of creativity.

**INTRODUCTION.** Serious changes in the national education policy of our country, the active search for new ways, approaches, principles of learning, upbringing and development organization for the younger generation led the supporters of innovations and experiments, a positive-minded pedagogical community to the need of transfer to personality-oriented positions in pedagogy. This means that the most important thing in education is the potential development among all participants of the pedagogical process, the provision of opportunity for the full manifestation of creative abilities, which conditioned most part of the innovative processes in pedagogy. In this regard, the education system has focused its efforts on the creation of modern technologies and the ways of influence on a personality, which provide the balance in the development of its social and individual needs. The initial didactic provisions, reflecting the course of the learning process in accordance with the process objective laws and regularities aimed at the development of a personality, are the principles of learning. These principles reveal the main theoretical approaches to the educational process development, as well as to their management. These are the positions and attitudes that are defined by teachers in the approaches to the organizational structure of the learning process, as well as to the search of its optimization ways. The researchers of art education system development perceived these processes with optimism, because the pedagogical field of creative learning has expanded and provided new opportunities for the implementation of this system multicomponent structure, has actualized the importance of appropriate pedagogical principle selection in the process of an individual artistic culture development.

**METHODS.** The movement to the planned effective result of art education pedagogical system - the maximum development of a student artistic culture, motivates a teacher to search for new solutions in the organization of this process. One of the areas in which a teacher can find new ways of his pedagogical self-realization is the identification and the definition of pedagogical principles that reflect the conceptual basis of his activities more fully. All principles of learning penetrate into each other, so they can be presented as a system consisting of procedural and substantial principles (rather conditional classification). This is the answer to the question of teaching ways and content. Also, nowadays pedagogical science formulated and provided a whole range of principles, the primary classification of which occurs on the basis of "traditional - innovative" sign. Among the general pedagogical principles, the following traditional principles can be attributed to the substantial ones: citizenship, science, fundamentality, applied orientation (the connection of theory with practice, the connection of education with life), the consistency and systematic nature of training, education, the holistic view of the world, historicism, etc. We consider the following principles as procedural: the principle of consciousness and creative activity, clarity, accessibility, the compliance of training with age and individual characteristics, the unity of education methods and means, the principle of activity, etc. The interrelation of various principles of the learning process indicated by us is the manifestation of the optimality principle formulated by

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Yu.K. Babansky [1]. In our opinion, the principles of learning were formulated most fully by the great teacher K.D. Ushinsky [2]:

- learning should be started in a timely manner and be gradual;
- training should be conducted naturally, in accordance with the psychological characteristics of students;
- order and systematicity is one of the main conditions for the success in learning;
- training should develop initiative and activity;
- learning should be feasible for students, not too difficult and not too easy;
- the teaching of any subject must necessarily be performed in such a way that his young health can overcome some share of upbringing. While agreeing with K.D. Ushinsky, we still have to state that time moves forward, the realities and conditions of our existence change, therefore the search for new pedagogical principles is ongoing, enabling maximum control and educational process regulation quality, which is directed in our case on the development of an individual artistic culture [2].

In the course of the theoretical study of the above-indicated issue, we conducted research and the search for innovative principles aimed at an individual development. The following principles seemed noteworthy to us:

- The principle of figurativeness [3]
- The principle of educational process design
- The principle of consistency and continuity
- Minimax principle
- The principle of psychological comfort
- The principle of creativity
- The principle of chaotic learning
- The principle of emotional state tracking
- The principle of functional completeness
- The principle of artistic empathy and assimilation, etc.

Let us consider some of these principles in more detail; let us examine how they work on specific examples of their use in art education.

Minimax principle. All students are different, and each of them develops at his own pace [4]. At the same time, traditional education is oriented towards a certain average level, which is too high for the weak and clearly insufficient for the stronger ones. This greatly hinders the development of both. This is especially important in the system of art education, since the level depends not only on the degree of preparedness, but also on the availability of abilities and even talent. Geniuses are always not enough! The solution is simple: to select only two levels - the maximum determined by the zone of the nearest development of students, and the necessary minimum. The principle of minimax is the following: an educational institution must offer a student the content of education at the maximum level, and the student must learn this content at the minimum level. Thus, we give the opportunity to talented, able students to show themselves fully in the process of the maximum level mastering. The minimax system seems to be optimal for the implementation of an individual approach, since it is a self-regulating system. A weak learner will be limited to a minimum, and a strong one will take everything and will go on. All the others will be located in the interval between these two levels in accordance with their abilities and capabilities - they will choose their level according to their maximum possible one.

The principle of learning in an informal setting is the road to the emergence of strong ties between theory and practice [5]. The knowledge that was obtained in educational institutions at different levels is strengthened during an active use in reality and professional activity, and our daily life becomes richer and richer with the help of knowledge gained in the learning process. For example, going to the open air, a teacher poses a problem for students: to perform a series of graphic sketches of plants, thereby studying their structure. The knowledge that they receive in the process of picturing, is unplanned. Relations, ideas appear by chance, they are not controlled by a teacher, and do not obey the curriculum, schedules or plans. But at the same time, it is a very important component of self-education. Apart from the fact that a student uses this knowledge in plot drawing further (not "from nature"), as if restoring the information that he received during the open air, he also receives the information during biology classes about the structure of plants, and thus inter-subject relations are developed.

The principle of emotional state tracking - according to a student's behavior, it is easy to understand whether he knows the material, whether he is interested in the task given by a teacher [6]. The algorithm of eye movement, emotional reactions (smile, laughter, sadness, tears, etc.), other reaction observation, reveals whether the task causes difficulty, interest, whether he has the desire to carry it out. These algorithms of the emotional state, with an appropriate fixation, can help to develop the learning process itself, as well as to select tasks. Artists are those who experience the world and everything that happens in it emotionally, therefore, it is easy enough to determine how interested they are in what is happening by their reaction, which picture caused a spiritual response and which did not cause such a response. Often they talk about it openly, without knowing how to be cunning, so during an object of drawing selection, we will follow these response reactions, only then we will get truly creative work.

The principle of artistic empathy or assimilation. In order that a student entered the state of assimilation and empathy, it is necessary to create a corresponding situation during a class [7]. This may be a special atmosphere of fine

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art room, the inclusion of gaming moments, the artistry of a teacher, the sequence of works of art display. A teacher must know the methods of pedagogical dramaturgy. Each teacher is a director, and students are his troupe. The appearance of roles or the exchange of roles, the transfer of teacher functions to students, the replay of this situation — all this causes various emotional feelings in them, such as empathy and assimilation. For example, it is necessary to set up real objects for drawing, which a teacher puts a great many in the process of learning. Suddenly, he appoints one of the students responsible, who understands that the result of the assignment being done by everyone else depends on what he is doing at the moment and the way of task formulation. This student begins to empathize with the result together with everyone, only the rest worry about their personal result, and he also worries for the creative work of the others, and their success by content.

The principle of creativity proposed by Altshuller G.S. [8] implies the maximum orientation towards creativity in the educational artistic activity of students, the acquisition of their own creative experience by them. This is not about a simple “invention” of similar tasks, although such tasks should be welcomed in every possible way. Here, first of all, we have in mind the development of their ability to find solutions to previously unmet tasks independently, an independent “discovery” of new ways of acting in the visual arts. The ability to create new, find a non-standard solution to life problems has become an integral part of real life success of any person. Therefore, the development of creative skills acquires the educational value today.

**RESULTS AND DISCUSSION.** In order to test the effectiveness of the identified, selected in accordance with the specifics of the educational process and systematized pedagogical principles, an experimental program was developed on the academic discipline "Academic drawing" for the bachelors studying the trend 54.03.01 "Design", in which almost all of the abovementioned principles were reflected. The content of training, forms and methods, as well as the diagnostic process and tools were adjusted (it should be noted that all this was done within the framework of those professional competencies that are determined by the state educational standard in the specified area of study). Within each study session, the principles were combined in a certain way. For example, the teachers applied the principle of artistic assimilation several times. The teacher functions passed to one of the students (always different), who had to come up with a creative task based on the use of non-traditional technologies of fine art (the principle of creativity). Understanding the responsibility for the final result, the students prepared for a lesson with great attention and thoroughness, felt their personal responsibility for a lesson outcome and for those creative works that were performed by all members of the group. At the same time, another task was set before “teaching” student: to design and to break a task into difficulty levels (minimum, medium, maximum). All members of the group were asked to decide, and choose the task of the level that suits everyone more, while increasing personal responsibility and creating the situation for self-assessment (the minimax principle).

Analyzing the created situations, it will be very useful to recall the words by Ya.A. Komensky: “To educate young people properly does not mean to provide a mixture of words, phrases, sayings, opinions collected from different authors. This means to reveal the ability to understand things, so that the stream of knowledge flowed from this ability, like from a living source, just as leaves, flowers, fruits grow from the buds of trees, and the next year a whole new branch with its leaves, flowers, fruits grows from each bud” [9]. Such an ability to understand the world around us, to be able to determine the graphic and design features of the objective world, to apply the methods of its transmission and transformation professionally was planned to be achieved in the course of an experimental work.

**CONCLUSIONS.** In the course of the experiment on the introduction of the designated pedagogical principles into the educational process, we came to the following conclusions: a teacher who implements the pedagogical system for a person artistic culture development must constantly search for new creative ways to transfer knowledge and skills [10]. This concerns both the content and the development of the pedagogical process. In our opinion, the more initiative and creative a teacher will be in principle selection and combination, the more unusual and exciting will be the process of education. The pedagogical principles systematized by us allow each teacher of the fine arts to choose for himself what is closer to him: traditional principles that have been established over the decades or experimental ones that were invented by creative and searching teachers. The testing of the abovementioned principles by the authors on the basis of the Department of Design and National Arts of the Institute of Philology and Intercultural Communication of the Kazan Federal University showed that the combination of traditional and innovative principles provides student higher performance and interest in the educational process. The attendance rate increased in the groups participating in the experiment, the attendance rate increased, the interest in the future profession grew, and also they increased the understanding of their future profession, and what exactly they would do after the education completion and the authority of teachers was significantly increased.

**SUMMARY.** Having obtained the results, confirming our hypothesis, in the course of the experiment, we see that the quality of the educational process depends on a teacher's approach to its implementation. The selection and the combination of pedagogical principles, the use of both procedural and substantive principles in the broad aspect of traditional and innovative ones, provides an opportunity not only for self-expression, but also for a high degree of student confidence.

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